

ASTELS.«

BY

J. WELLS CHAMPNEY,



ON VIEW IN GALLERY OF

WILLIAMS & EVERETT,

190 Boylston Street, Boston, Mass.

February Tenth to February Twenty-second,

1896

Champier, James Wells VE

Elrtists Represented.

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BOUCHER (Francois)			1704-1770
GAINSBOROUGH (Thomas),	R. A.		1727-1788
GREUZE (Jean Baptiste) .			1755-1805
MME. GUIARD			1749-1803
HALS (Franz)			1580-1666
HOPPNER (John), R A			1759-1810
LE BRUN (Mme, Elizabeth Lou	ise Vi	gee)	1755-1842
LELY (Sir Peter)			1618-1680
LA TOUR (Maurice Quentin D	De)		1704-1788
MIGNARD (Pierre)			1612-1695
NATTIER (Jean Marc) .	٠		1685-1766
REYNOLDS (Sir Joshua), P. R	R. A.		1723-1792
RUSSELL (John), R. A			1745-1806
TISCHBEIN (Johann Friedrich	Augus	t)	1750-1812
VAN DYCK (Anton)	٠.		1599-1641



WORD of preface to the catalogue may help explain the raison-d'être of this exhibition. There are in the world many beautiful paintings which cannot be satisfactorily translated into black and white by any known process, because the charm lies largely in gradations of color and in qualities brought about by Time. These oil pictures could not be duplicated by the very men who produced the originals. In many cases the pigments have undergone changes which only Time can bring. Any effort to imitate these changes in oil paints is likely to prove unsatisfactory, as the new copy will in turn ripen and darken, so that the faithful copy of to-day will in a few years be lower in tone than the original which has had a hundred or more years to reach its present state.

The pastel "translations" should, under favorable conditions, remain as first made, and in them an attempt to render the optical effect of the picture rather than the technical process by which that picture was painted, has been kept to the fore.

The beauty and delicacy of color in the portraits of the 18th Century of the English School, it is hoped, will be found in these pastel "translations," in which the effect of the originals as a whole has been uppermost in the pastellists' mind.

Sir Peter Lely, Sir Joshua Reynolds, Gainsborough and Romney, can be here contrasted as in no one European Gallery.

List of the Pastels.

1. LA BOHEMIENNE.

From original oil painting by Franz Hals; "Salle La Caze" of the Louvre.

2. VANDYKE, OR VAN DYCK.

Portrait of himself. Original oil painting in the Louvre.

3. COUNTESS OF GRAMMONT.

A portion of the famous oil painting by Sir Peter Lely, in Hampton Court, England. Charles II. made a collection of the beauties of his court, amongst whom the subject of this pic-

ture was most notable. She was an English lady, Eliza Hamilton, sister of Anthony, Count Hamilton. The noted Count of Grammont, who, under Louis XIV, was banished from France, engaged himself to Lady Hamilton, but slipped away from London without fulfilling his promise. Two of her brothers sought him out at Dover, and asked him "if he had not forgotten something," "O, to be sure," he replied, "I've forgotten to marry your sister;" whereupon he turned back to London and kept his



engagement. With his wife he went to France, where the Countess became one of the ladies of the Court of Maria Theresa.

4. PRINCESS MARY.

Reduction of portrait at Hampton Court, by Sir Peter Lely, Lely, whose real name was Peter van der Faes, was born at Soest, in Westphalia. By Charles I he was knighted, and through royal and courtly patronage became very rich Lely is buried in Covent Garden, London.



PLAL FILM FOR THE CONTROL

MDLLE. DE BLOIS, DAUGHTER OF LOUIS XIV., AND MDLLE. DE LA VALLIERE.

Reduced from oil painting by Mignard, in the Museum at Versailles.

6. MADAME ADELAIDE, DAUGHTER OF LOUIS XV.

Copy of portion of oil painting by Nattier, at Versailles

MADAME SOPHIE, DAUGHTER OF LOUIS XV. From oil painting by Nattier, at Versailles.

8. MADAME DE POMPADOUR.

A reduced copy of the famous pastel by La Tour, now in the Louvre. The original is life size and full length, and there is an oil copy at Versailles.

9. MAURICE OF SAXONY, MARSHAL OF FRANCE.

From original pastel by La Tour, in the Dresden Gallery.

10. DIANA AT HER BATH.

By Boucher. Original is in the Louvre.

11. LADY AND CHILD.

The original is an oil painting by Sir Joshua Reynolds, No. 891 of the National Gallery. London, where it makes a part of the Peel Collection purchased in 1871. There seems to be some doubt as to who the lady is, since a duplicate of the picture known as the Hon. Mrs. Musters and Son is at Colwick Hall, Nottinghamshire, whilst the same portrait, without the child, was published in 1825 as Mrs. C. J. Fox. The Fox picture is at Holland House. As, however, the names of Mr. and Mrs. Musters occur in Sir Joshua Reynolds' account book, the chances are in favor of this portrait being that of Mrs. Musters.

12. LADY COCKBURN AND HER CHILDREN.

No. 1365 of the National Gallery, London, is one of Sir Joshua Reynolds' best preserved portraits, which was bequeathed the English Nation by Marianna Augusta, Lady Hamilton, in 1892. The subject was the wife of Sir James Cockburn, of Langton, 6th Bart. The original painting is lifesize, and is signed and dated 1775, the artist remarking to his sitter, "I shall be handed down to posterity on the hem of your ladyship's garment"

This picture has been published under the title of

" Cornelia."

13. PORTRAIT OF QUEEN CHARLOTTE.

The original oil painting from which this pastel was made is at the South Kensington Museum. Gainsborough's delicate art seems to have refined the face of George III.'s spouse, the mother of his fifteen children. She was Princess Charlotte Sophia, daughter of Charles, Duke of Mecklenburg-Strelitz.

14 and 15.

Portraits forming part of the Baillie Family Group, by Gainsborough, No. 789 of the National Academy Catalogue. Thomas Gainsborough was born in Suffolk, in the country town of Sudbury. He was the youngest of nine children. "At ten he is said to have spent all his leisure, pencil in hand, and to have already gained some facility in sketching. At twelve he had resolved to be a painter, and was busy with colors and brushes. At fourteen his schooling ended." "And yet," says Allan Cunningham, "his letters which I have seen show no want in the art of expressing clear thoughts in clear words." There are drawings of his made at the age of sixteen, which prove that he had "already gained the delicacy of hand and the power to see, which are conspicuous in the more careful works of his later years." Gainsborough is said never to have signed a painting.



16. MUSIDORA.

Sketch from Gainsborough's painting in the National Gallery, London.

17. ELIZABETH OF PARMA.

Reduced from oil painting by Madame Guiard. Versailles Museum.

18. WILHELMINA OF PRUSSIA.

Wife of William V of Holland. From pastel by Tischbein, Royal Museum of Art, Amsterdam.

19. MADAME LE BRUN AND DAUGHTER.

Copy of oil painting, size of original, by Madame Vigee-Le Brun. "Salle des Sept Cheminees" of the Louvre.

20. THE DAUPHIN, afterwards the uncrowned Louis XVII.

The original pastel, very much restored, is now to be seen in the bedchamber of Marie Antoinette in the "Petit Trianon," at Versailles. It is the work of Madame Le Brun, and was presented to France by the Empress Eugenie.

21. MARIE ANTOINETTE.

Reduced copy of oil painting by Madame Le Brun, at Versailles Said to be the first of her long series of portraits of the unhappy Queen.

22. GIRL WITH DOVE.

From original oil painting by Greuze, at the South Kensington Museum.

23. PORTRAIT OF MISS LINWOOD.

Portion of painting by John Hoppner, now in the South Kensington Museum.

Hoppner was one of the few noted artists born in London. Through the patronage of the Prince of Wales he became a very fashionable portrait painter, with Sir Thomas Lawrence for many years his only rival. In 1795 he was made Academician: during his life he contributed to the Royal Academy Exhibitions 166 works. He was but fifty-one years old when he died of dropsy, in 1810

24. THE COUNTESS POTOCKA.

From pastel by unknown artist, in the engraving department of the Royal Museum of Art, at Berlin. There is no authority for the name it bears, which was given it by a Frenchman when using the pretty head as a frontispiece to an edition of the Countess Potocka's writings, fifty or more years ago.

25. MADAME DE MONTESSON.

From oil painting by unknown artist, now at Versailles,



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